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New Publications.

THE SPITZER COLLECTION.

THE celebrated collection which M. Spitzer has formed of objects of art of all periods from the dawn of the Middle Ages to the decline of the Renaissance movement is about to be illustrated and described in a catalogue, published in America by J. W. Bouton, which may truly be said to be monumental. There will be six volumes in folio, containing three hundred and fifty full-page plates, of which about one half will be printed in colors. From eight hundred to one thousand illustrations will appear in the text. The collection is divided into thirty-six series, among which we may mention the Ivories, Ecclesiastical Plate, Tapestries, Palissy Ware, Leather Work, Persian and other Faïences, Sculpture in Marble and Stone, Gold-enamelled jewels and Rings, Stained Glass, Illuminated Manuscripts, Rock Crystals and Bronzes. The best-known experts have testified to the excellence of the collection in each of these branches. C. Popelin says of the collection of enamels that it "vies in richness with State museums of the first rank." Eugene Piot speaks enthusiastically of the faïences of Faenza, in their delicate tones of ultramarine; those of Deruta, celebrated for their iridescence; of Gubbio, with their gold and ruby reflections. Of the tapestries, Eugene Muntz says that the twenty-one pieces collected by M. Spitzer "illustrate the extreme limits of the golden age of painting in textile art," from the reign of Charles VIII. to that of Louis XIV. The Venetian Glass, Leather Work, Tissues and Embroideries, Medallions in Wax, are praised by connoisseurs who have made a specialty in each line. The collection as a whole has been formed upon a regular plan, all but the very best specimens being discarded, and it has been arranged with consummate knowledge. Of the catalogue we may judge from the prospectus which is before us. The large page allows of plates of a size sufficient to show the finest details of large tapestries. The color printing is superb, the most harmonious tones being reproduced with true artistic feeling. The smaller designs are very carefully drawn and clearly printed. The book will be invaluable to students of the origins of European art.

FOREIGN ART MAGAZINES.

THE numbers of the present volume of THE PORTFOLIO (Macmillan & Co.), with their handsome large pages, unruled, their initial letters, their liberal margin and clear type, are a great improvement upon the old form. That for March has a most attractive frontispiece after a drawing by Walter Crane, a nymph in diaphanous white drapery standing among the reeds by a pool, in which some white water-lilies are folding up their petals. The later designs of Mr. Crane are the subject of the leading article. A "Peacock Frieze" and a "Design for a Panel in Gesso" are among the illustrations in the text. The third article of the series on the "British Seas" takes us "Down Channel," to the lower reaches of the Thames, Gravesend, Hastings and Brighton. There are illustrations after Cooke, Turner and Robins, and a remarkably fine mezzotint plate of "Hastings," after J. J. Chalon. Other articles are on "Art During the Renaissance," by the editor; "Exmoor," with etchings and other illustrations, by J. L. W. Page, and "The Exhibition of the Royal House of Tudor."

L'ART (Macmillan & Co.) has a new series of illustrated articles on "Byzantine Mosaics in Sicily," which promises to be of very great value. The author is M. Charles Diehl, who appears to be extremely well informed not only on his particular subject, but on Byzantine art in general. The art of the French colonies and protectorates is still being discussed in the two numbers for February. The little-known Italian religious painter, Ercole de Roberti, is the subject of an article by A. Venturi, illustrated by Charles E. Wilson, in the second January number. A very interesting account of the home life of Eugene Renduel, the great publisher of the Romantic period, is written by Adolphe Julien. Giroux's etching of "The Angelus"—a very good one—is among the full-page plates. The others are a very satisfactory rendering by A. Lurat of François Bonvin's charming "Work-Room," a bare convent room with two little girls hemming a shirt; and—a strong contrast as to subject—Alexis Vollen's "Scene de Carnaval," with Pantaloon dozing and Pierrot and Columbine love-making.

LE REVUE DES ARTS DÉCORATIFS continues to publish its splendidly illustrated supplement on the art industries at the Universal Exposition of 1889. Part IX. is before us, containing two plates of arms, swords and pistols damascened and chased; a rustic chimney-piece in enamelled bricks and terra-cotta; and two other plates of similar works; three of goldsmith's work; an electric table-lamp in gold and transparent enamels, and plates of jewelry, hammered copper and feldspathic cameos. Among the ordinary illustrations of the text are full-page plates of a barometer in a carved wood case, and several of ancient arms, which form the subject of a long and learned article by Victor Champier. An amusing and instructive essay on illustrated posters, and in particular those of the Jules Cheret whose work is so oddly characterized by M. Burty, is also by Champier. He, at least, knows how to say bright things without blinding us by his brilliancy. Very amusing also is the after-dinner speech of Mr. Emile Gallé in praise of porcelain, which our contemporary has had the happy idea to print.

RECENT FICTION.

THREE MEN IN A BOAT (TO SAY NOTHING OF THE DOG) is the somewhat flippant title of Mr. Jerome K. Jerome's humorous account of a boat voyage up the Thames. American "campers out," used to have the world before them where to pitch their tent, will be much amused in reading the adventures of the "three" and their dog Montmorency; of their encroachments on riparian rights, their troubles with surly wardens and with staked and barred water-courses. They may also learn a thing or two about how to make themselves comfortable in a small boat; but, if Mr. Jerome does not exaggerate, we think they could give these three at least some valuable teaching in the matter of bearing discomfort philosophically. (Henry Holt & Co.)

THE LAWTON GIRL, by Harold Frederic, both in aim and execution may justly rank above the average novel of the day. There is no striking originality in the plot, there is no scene that will stand out in the memory with startling distinctness, there is no character that will take a place, unchallenged, among the characters in fiction whom we have learned to look upon as familiar acquaintances; but the plot hangs well together, the action is animated and the characters are natural; added to which the diction, without being epigrammatic, has a certain freshness and point that would of themselves go far to awaken and keep alive the interest of the reader. The story is this, in outline: Jessica Lawton has ruined her life by a false step, taken in desperation under the compelling influences of poverty, domestic unhappiness and uncongenial surroundings, and left her native village, Thessaly, in consequence, to escape the social ostracism following her act. A few years later, however, she has the courage to return, determined to live down her past, and to atone, as far as may be, for her fault, by dedicating herself henceforward to the task of saving other girls tempted like herself from a fate

like hers. By a singular chance Horace Boyce, the man who has wronged her, returns to Thessaly from a European visit of some length on the same day as Jessica. They meet at the railway station, but only to separate again, after a silent recognition on both sides, she to begin her life of atonement, he to lay plans for enriching himself by a marriage with an heiress—whose mother, unsuspecting, chooses him as her man of business, later on—and thereby securing to himself in perpetuity the good things of life. His efforts to compass his ends finally lead him into complicity in a crime which renders him amenable to the law, and he is only saved from State prison by the devotion of Jessica, who obtains possession, by an accident, while engaged in rendering an important service to the girl he is trying to marry, of the papers which contain the evidence of his guilt. Exposure and fatigue, however, incurred in the performance of her unselfish task, result in an illness to which Jessica at last succumbs, and thus she lives down her past, as, indeed, such a past can only be lived down, by dying. (Charles Scribner's Sons, New York.)

A MOUNTAIN WHITE HEROINE is a stirring story of war times in the North Carolina mountains, by James K. Gilmore. Bill and Alick Hawkins and their mother, the heroine of the title, engage in the perilous business of conducting loyalist refugees through the mountains to the Union lines. In this service they are often forced to hide in the woods, to make forced marches by night and run all sorts of hazards. There is no lack of exciting episodes, and the descriptions of mountain life and scenery are unusually good. (Belford Company.)

A BOOK FOR CHILDREN.

LITTLE SAINT ELIZABETH AND OTHER STORIES is the latest book of that charming writer for children, Mrs. Frances Hodgson Burnett. Some of the "other stories" we prefer to the rather sad one which gives the title to the collection; notably, "Prince Fairfoot," which Mrs. Burnett explains, in a prefatory note, is only an old fairy story retold. Prince Fairfoot, who has very small feet, has the misfortune to be born in a country where very large feet are fashionable, and he is abandoned by his parents on account of the disgrace he throws upon the royal family. How, after spending many years tending pigs, he finds his way to the court of a distant country where small feet are fashionable, and he weds the lovely, but unhappy daughter of the king, after teaching her the secret of making her big feet small, is charmingly told, and is charmingly illustrated by Reginald B. Birch, who has no equal in portraying pretty children, especially courtly princes and princesses. If Mr. Birch would only read a little more carefully the stories he has to illustrate, he would be beyond criticism. As it is, we find him in "Little Saint Elizabeth" giving, as the frontispiece to the book, a view of a New York street with gabled roofed mansions such as neither he nor any one else ever saw, and making "Uncle Bertrand" go out after breakfast in full evening attire. The publishers are Charles Scribner's Sons, and it is hardly necessary to add, the printing, paper and binding are all that could be desired. It was a happy idea, by the way, putting on the cover the broad basket full of roses, illustrating the legend of the patron saint and namesake of the heroine, who, it will be remembered, on one occasion, brooking the anger of her savage lord by carrying a load of bread for distribution among the poor, was confronted suddenly by him and asked what she had in her basket. "Roses," exclaimed the frightened creature, and when the wicked husband lifted the cover, marvellous to relate, the basket was filled with roses, good angels having worked the miracle so that no falsehood should be recorded against her in heaven.

MISCELLANEOUS.

DRAMATIC OPINIONS, by Mrs. Kendal, which first appeared as a series of articles in Murray's Magazine, is a collection of reminiscences, rambling and colloquial in style, interspersed with observations, generally amusing and always good-natured, on persons and things connected with the drama. As such they do not call for serious criticism, and, if the reader can forgive the slight feeling of disappointment caused by the title of the book, which, coming from such an artist as "Madge" Robertson, sister of the author of "Caste," "Ours" and "Home," suggests carefully-considered and deliberately-delivered judgments on the subjects dealt with, he can easily forgive its other faults. (Little, Brown & Company, Boston.)

MYTHS AND FOLK-LORE OF IRELAND, collected by Jeremiah Curtin, are of quite a different nature from the familiar fairy tales of Crofton Croker and others who have preceded him. They are evidently much more ancient, and deal not with the "wee folk" of later Celtic mythology, but with enchantments, giants and invisible islands. Many of them are curious variants of world-wide myths, such as are better known in Greek forms, like the story of Psyche, or in French, like the tale of Cinderella. Mr. Curtin's variant of the latter tale, "Brown, Fair and Trembling," tells what happened to Trembling (Cinderella) after her wedding. In a well-written introduction Mr. Curtin seeks to correct the general impression, based on Max Müller's and Mr. Herbert Spencer's notions, that mythology is but a disease of language or of thought. He illustrates his remarks by references to American mythology chiefly. The book is dedicated to Major Powell of the Smithsonian Institute. (Little, Brown & Co.)

HOW TO PRESERVE HEALTH, by Dr. Louis Barkan, treats in a much fuller way than is usual in books of this character of foods, the hygiene of the different organs, of different ages and occupations, of the dwelling, the care of the sick, contagious and miasmatic diseases, and indeed of everything of the sort of which a little knowledge is more likely to be useful than to be dangerous. (N. Y. Exchange Printing Co.)

THE COLE LIBRARY SALE realized \$14,000, nearly a fourth of which sum was paid on two bids by Mr. J. W. Stirling, a new name in the book auction room. Oddly enough, in each instance his lot cost him just \$1680. On the first day of the sale he paid that sum for the "Works" of Dibdin, in fifty-six volumes, extra illustrated and sumptuously bound by Matthews in crimson Levant morocco; and on the last day of the sale, the same magic figures procured for him the wonderfully extended "Complete Angler," in six volumes folio. This was a bargain indeed, judged by the cost of the book to Mr. Cole, who paid nearly \$1000 for the binding alone—a masterpiece by Matthews. Dibdin's "Bibliomania; or, Book Madness," the New York edition of 1864 for the "Club of Odd Sticks," one of twelve copies printed on Whatman paper, went for only \$120 to Mr. Benjamin, the dealer. The work had cost Mr. Cole \$996, including \$150 for Matthews' exquisite binding of crimson Levant morocco, inlaid at the corners with blue morocco. Mr. Benjamin got several other bargains, and Mr. Bonaventure for \$40 a notable one in the four books of manuscript lists, bearing the arms of Louis XV., of His Majesty's navy for the years 1770, 1771, 1772 and 1773, beautifully written and exquisitely bound in red morocco by the famous Padeloup. General Rush C. Hawkins paid only \$31 for a rare work of St. Augustine, a quarto of twenty-one leaves, uncut, printed in the type of the Catholicism of 1460, attributed to Gutenberg. Mr. Alexander Dunham got for only \$600 Tuckerman's "Book of the Artists," published by Putnam in one volume, and extended to six with great industry and taste. This is the most important "extra illustrated" book of American art that we know of.

Treatment of Designs.

BASKET OF DAFFODILS (COLOR PLATE NO. 1).

THOSE who undertake to copy this charmingly harmonious study by Miss Bertha Maguire may learn many useful lessons from it. Note how well the fragile nature of the blossoms is expressed and how pleasing in contrast, both in texture and color, are the shining berberis leaves. The seemingly unstudied grouping, too, shows great skill in arrangement of material. The art of thus composing a picture is not among the least of the difficulties that present themselves to the amateur when attempting work direct from nature. The original of the picture is in water-colors, but the model is equally suitable for oil-painting.

FOR WATER-COLORS choose a good piece of hand-made paper of medium grain; it is a mistake to use perfectly smooth paper; the texture of the grain is a great help in imparting a finished appearance and saves work. Stretch the paper thoroughly. This is done by first dampening and then putting it into a frame, made for the purpose, or else by dampening it and pasting it around the edges, on to a drawing board. When the paper is dry make a careful outline drawing of the subject with an H. B. pencil or, if you are not sure of your ability as a draughtsman, trace the design and transfer it by the usual means.

Next block in all the broad shadows clearly and firmly as near their full strength as possible. In the flowers, the shadows and half tones of the petals may be obtained with raw umber, rose madder, a touch of ivory black and pale lemon yellow in varying proportions; leave the paper to do duty for the highest lights. The yellow trumpet may be shaded with raw umber, to which add a little light orange cadmium; this is for the pronounced shadows. For the greener half tones mix lemon yellow with ivory black; the local color is pale cadmium, with touches of pale lemon yellow for the highest lights. Shade the berberis leaves with raw umber and a little crimson lake for the lighter tones; mix rose madder with a touch of scarlet vermilion. Work in a little yellow ochre for the yellow tints. If the coloring be found too bright all over modify in parts with a glazing of ivory black. For the basket the following colors will be needed: raw umber, ivory black, rose madder, yellow ochre and cobalt blue. Let it not be supposed that the palette suggested here is by any means the only one that can be used. The same results may be arrived at with different combinations of color, but an exact copy can be made in the manner described if the tints are properly manipulated.

FOR OIL-PAINTING just the same colors may be employed, but of course a certain admixture of white will be necessary. Do not, however, put any white with the yellows; it would spoil their freshness, and they are sufficiently opaque in themselves. The remarks made with regard to the grain of the paper employed apply to choosing a canvas, which should not be too smooth. Roman canvas is very good for the purpose. When painting in oils, always remember to lay in the shadows thinly and load on the lights; this is the surest means of obtaining the much-to-be-desired transparency and crispness characteristic of good work.

GOLDFINCHES AND THISTLES (PLATE NO. 2.)

FOR painting in oils, the delicate colored study of Goldfinches given with this number—the first of a series of three-bird panels—we would recommend a canvas of somewhat coarse grain, as it helps to give texture to this kind of decorative work, and thus saves time in the finishing up. After making a careful outline drawing or transfer on the canvas, proceed to lay in the sky tint showing through the distant foliage. For this, mix with a large proportion of white some cobalt and Venetian red: Do not put it on too thickly. Into this paint the delicate green obtained by mixing pale lemon yellow or pale lemon chrome with ivory black and white. Here and there work in a very little raw umber. For the tree-trunks, the same mixtures can be used in varying proportions. The foreground foliage may be begun with the same tints, strengthened with raw Sienna and a touch of burnt Sienna. For this purpose, mix with a large proportion of white some cobalt and a little scarlet vermilion. The delicate green worked over the sky tint is obtained by combining yellow ochre, cobalt and white. If not bright enough, add some lemon yellows. Substitute raw umber for yellow ochre in the quieter parts. Express the shadows of the tree-trunks with touches of raw umber, and for the leafy branches, on one of which the distant bird is perched, add to raw umber a little rose madder or a touch of crimson lake. The shadow color of the white flowers is first put in thinly with a mixture of white, raw umber and cobalt; the pinkish tones are afterward worked in with scarlet vermilion mixed with white. The high white lights must be put on crisply and thickly. For the yellow centres, lay in the shadows first with lemon yellow and black mixed, then dot on the lights with lemon yellow and white, and the little dark specks with burnt Sienna. For the various tints in the foreground foliage use the mixtures for greens already given, adding emerald green with raw Sienna, Antwerp blue with yellow ochre, indigo with burnt Sienna and chrome yellow. Some touches of pure raw Sienna and burnt Sienna are needed for sharpening up the grassy growths in front. For the blackbirds set your palette with brown madder, indigo, burnt Sienna, crimson lake, white, cobalt, lemon yellow and raw Sienna. Bear in mind that to represent black objects you never, under any circumstances, use a black pigment ready made; it would make the work look flat, dull and lifeless. Black is most useful—indeed almost indispensable—for modifying other colors, but should never be used alone. A brilliant black for the shadows, and sharp markings in the birds may be obtained by mixing indigo, burnt Sienna and crimson lake. Add a little brown madder separately for the most velvety parts. The blue lights can be given by dragging a little cobalt and white over them; the pinkish lights can be rendered with brown madder and white. For the beaks, eyes and claws you have lemon yellow, raw Sienna and burnt Sienna. A touch of jaune brilliant would give the exact shade of the lights on the eyes and beaks of the two birds perched close together. This group of blackbirds could be readily introduced into almost any floral design for screens or other work larger than the panel on which they are given.

The "Blackbirds and Blackberry Blossoms" illustrated in the April number, by an oversight, will be the second of the set, and will appear in the June number of the magazine.

DOG'S HEAD. (FRONTISPIECE.)

THE head of a Yorkshire terrier given as a frontispiece this month, may be painted either in oils or in water-colors, or it may be copied in black and white, in either charcoal or crayons, or a combination of the two, which gives a soft and pleasing effect. To gain this effect finish, as far as possible, in charcoal; then with a very fine pointed crayon touch up and sharpen the whole drawing. To paint the study in oils, which will be found easier and quicker to work with here than water-colors, begin by making a careful drawing in charcoal on a canvas of medium texture. Then secure the modelling of the nose, mouth and eye with a rich brownish black made by mixing burnt Sienna, indigo and crimson lake. The silver gray of the soft silky coat, with its yellow tinge in the lightest part over the eyes, is very beautiful. The shadows, which should be warmer than the lights, may be composed of black, white and raw umber. The pearly light tints